

Last lecture we considered the beginnings of Opera; which made its first manifestation in 1600 in the shape of Peri's Euridice. That is the first manifestation which has been preserved[?] to us. It is my conviction that the first surviving manifestation in the distinction[?] of Oratorio should have [illegible] in the same year. The work being by that same Emilio Cavaleri of Rome to whom his fellow enthusiasts who were cultivating what they called the Nuovo Musiche attempted the first experiments in recitative. But if the articulation of Opera which I divulged to you last time were [illegible], the articulation of Oratorio was more so.

In early days before printing prints amounted to resorted to all sorts of devices to teach the illiterate people the stories in the bible & the, and among these were the Mystery and Miracle plays and Geistliche Schauspiele of which we hear so much in the middle ages in all countries, France, Italy, Germany & England alike. Music was generally introduced with these plays in a fragmentary manner. The actors broke into song in the middle of their speeches sometimes. But of course

the music was very slender & primitive, consisting of primitive passages of crude melody incapable of being much expressive.[?] In the 15th century one hears of sound performances the subject of which formed was of modern Oratorios. The Conversion of St Paul. Rome 1440. Abraham & Isaac. Florence 1449. ~~Abel & Cain. 1554.~~ & in the sixteenth century of Abel & Cain 1554. The Prodigal son 1565 and so on. In this century the movement of the Laudisti became prominent, an association ~~people~~ trying to attract people to religious services by simple tunes - like the Salvation army. The Laudisti founded 1310 Laudi Spirituali the collection used by them , to Italian words. Then came Philip Neri who was born in 1515. Congregation of Priests of the Oratory founded 1540. Periodical performances of plays on sacred subjects continued with Music at Oratory of Sta Maria in Valicella in Rome. [illegible] the hymns,

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Animuccia G. Maestro. Vatican d 1571 preceded Palestrina. Friend of P. Neri composed Laudi which were words[?] by P. Neri called "[illegible] of Oratorios" by some of those people who desire most of their primitive [illegible] out of their minor commissioners[?]. With all these the new Music chimed in Cavalieri, Representation of the Soul & Body produced in Rome in Feb. 7 1600 at Philip Neri Oratory.

Not our idea of Oratorio no demonstrated story, but an Allegory on Morality.

Allegorical characters. The Soul. Body. Death[?] Life. Pleasure p 15.

xxxxxxxxxx90 short pieces of music some of these not exceeding a few bars.

doesn't [illegible]. Declaatory solo – Chorus. Soli dialogues such with a lively hymn. 2nd act Overture, strings

Anime beata & anime dannate. Blest[?] angn angels
are all ladies and the damned are all men. p. Note the
new movements No 74. were eventually secular - so
perhaps not surprising that it did not at first [illegible]
sacr sacred music. Oratorio did no good for a long
while. People were too much set upon other
attentions. ~~xxxxxx~~ Domenico Mazzocchi.
[Illegible].

Laudi. St [illegible]. 1630.

Italians did not [illegible] for the type & they had the
[illegible] during the greater part of the 17th century
we shall have to wait till [illegible] nation had found
their first before Oratorio could again show signs of
interest

Meanwhile in more secular direction things busy.
Banchieri. Caccini. Nuove Musiche. 1603. Marco da
Gagliano (of Florence). Daphne 1608 in Mantua.
Some sort of lines a Peri

Claudio Monteverde. b. 1568 (NB)

Viol player in D of Mantuan band. - note the difference of position to church composers - [Illegible] with Canzonettas & such in 1584. [Illegible] a flutter. Maestro di capella .D of Mantua 1603

Peri Marriage of D's son to Infante of Savoy M called upon to write a work in the new style.

Rinuccini supplied poem of Arianna. Ariadne. 1607.

All lost but the famous lament.

Great success. Followed by Orfero – the most famous work of this period of history – produced at request of Mantua also in 1607 – publ. in Venice 1609. Dramatic intention – unlimited by the discretion which comes of expression. Just a child of genius experimenting at large.

Sublimated common sense.

Sinfonia. Dialogues – Choruses. Dances. First division[?] of materials - [illegible] of instruments.

Orchestration dimly [illegible].

Chitaronni – Cornetti & double Harps.

Viols organo di legno, contrabassi, & gamba.

Outstanding [illegible] for voices.

Invited to St Marks at Venice in 1613.

Madrigals 1620.

1621

Combat of Tancredi & Clorinda 1624

a very remarkable work. Violins not to [illegible].

St [illegible] Fiorito 1629

Proserpina rapita. 1630

Mass for St Marks. 1631

Opening of public theatres in 1637.

San Cassiano in Venice.

Wrote L'Adone for it about 1639.

Opera House of St Marks soon followed ~~Mark~~ revised Arianna.

La Nozze d'Enea. Ritorno d'Ulissi.

1642 his last L'Incoronazione di Poppea

d. 1643 – buried in the Frari.

Venetian influence.

Began with all the ardour[?] of a child. but seems to have toned[?] down.

We shall come across some strange and unexpected
~~xxxx~~ [illegible] when we touch Cavalli. [Word
obscured by glare] of 17th cent.

Meanwhile. Paolo Quagliati Roma

Carro di Fedelta d'Amore. 1611

Boschetto Boschetti. Strali d'Amore
Morte d'Orfeo. Stefano Dandi. 1619
Mazzocchi. La Catena d'Adone 1626
& so on. Signs of complacent triumphalism – weak &
saccherine.
Tendency towards organization

Instruction step back, "pour mieux sauter".

Will look at that later

- 2 Clavicembalos. (Harpsichords.
- 2. Contrabass Viols.
- 2. Viola. da Brazzo.
- 1. Double Harp.
- 2 Violini piccioli alla Francese.
- 2 Chirarroni.
- 2 Organo di leguo
- 3. Gambas[?].
- 4 Trombones.
- 1 a [illegible]
- 2 Cornetti 1 Flute alla [illegible] secunda.
- 1. [illegible]
- 3 "Trumpets sordone".